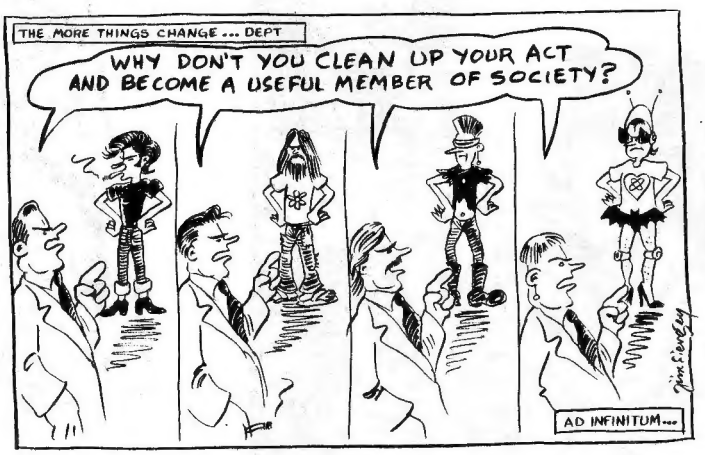


COMIX WORLD 208. November 1, 1982, ©Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Mike Hill, ~hose mini, SUBLIMINAL LOBOTOMY, is avail-able from CW for 50¢/stamp. Mike has a page in COMIX WAVE 11. He lives in PA. Subs: $11 for 48. New minis: HISTORY OF DRAG IN COMICS 1 and TOO-TENSE TOONS 1. 50¢/stamp each from CW. TOONS is George Kochell's newave debut.* Michael Roden has MONSTER COMIX 1 ready. $2.25 pp from him, 611 Garfield, Milford OHIO. 8 1/2 x 1, 16 pp.* Three new ones from FreeKluck up in Canada: WIRED TALES, SNAFU 4, and TOO TWISTED TALES 1 ($2.25pp each, Box 2306, Wpg. Man., Canada R3C 4A6. See covers on back.* ROCK HORROR is a 32pp pulpzine comic, neo-E-C, $2.25 pp from Howski Studios, POB 804, Langhorne, PA 19047.* Scott McGregor's DIP COMICS is available in your local comic store. 32pp, ~tandard ug. Nice. Some similarity to ~MERICAN SPLENDOR. Review next issue.* Pacific Comics is producing some very nice books. I just picked up Sergio Aragones first GROO THE BARBARIAN. Glad to see Sergio with his own book. No one deserves it more. Anyone who hasn't seen Stevens' ROCKETEER, well, just hide your head in shame. Beautiful artwork and a ~ood period adventure story. It started ~s a back-up in STARSLAYER.* Next issue Diana Schutz writes about Sims and his Cerebus & Clark Dissmeyer talks about the Minnesota Con. -Clay Geerdes

The COMIX WORLD MINI-SERIES is ongoing and is open to anyone subscribing to COMIX WORLD. It's not open to non-members because that would be unfair to the members. The sub money goes to pay for a lot of the expenses of the minis and I expect everyone to share the load.

These are the rules:

MINI-COMIX. My on-going general titles are BABYFAT and FRIED BRAINS. Just about anything may appear in either title. I prefer illustrated ~eird news items, social and political satire, good eyeball kicks. The art must be 5x7" (that's the art, not the border of your paper). I'm not without my own personal bias and I will reject certain things. I dislike meaningless brutality, humor that degrades people rather than simply making fun of their idiosyncrasies, ~acism, sexism (which I interpret ~s putting people down because they are a particular race or sex), and gags that show the artist is simply stupid. On the other hand, I have and probably will publish stuff that falls into the above categories, if it is part of your book. I mean you have a right to draw, publish, and ~ake responsibility for your own ~tuff, right? So if I run a mini for you, a solo mini, I usually don't care what you put in it. My rule here is that I run 50 or 100 copies, give you 10 copies and your original art back. I prefer that you get into doing your own after that first mini. That's the whole point of newave, doing your own. Some people prefer to have me do the minis for them. There are good reasons. They want to play the game with us, but they have no instant printing shop in their town. Or they have one, but they just can't get into the production end of the minis. Fine. If I like the comix, I go on running them. If I don't like them, I say so.

168 Minis To Date | 13 Digest Mags | 1 Guide

Now a lot of people are still not clear about newave. The point is that we are getting the comix out. We're not into censorship or criticism. If you think you're ready to put something into print, that's fine with me. We'll get it out there. If someone writes you and tells you what a piece of shit your book is, you've learned something. Maybe. I'm not all that sure about that either, given the personal nature of people's attitudes re comix. You might not even crack a smile over some of the things that break me up.

Newave is an on-going learning experience. People who get into the minis learn how to submit art for publication. They get a few little comix to pass around. These get read and praised or ridiculed. You get feedback. Somebody besides your brother or your closest pal reacts to your art. You get ego-boo or you get tromped on. Maybe you do one little zine and you find out that's not your trip. Some people, of course, never develop or learn anything, but that's all right, too.

COMIX WAVE is the club magazine. It presents some of the more advanced artists in newave to a wider public than the minis. Someone asked me what the club was. COMIX WORLD is the club. Some of you have been members as long as the newsletter has existed. You've met your friends through the letter, partied with them at cons, traded comix with them, etc. You know what the club is, because it's you. I'm simply the catalyst. I get the mail and filter the information and condense it and send it out. As COMIX WORLD was to the sixties, COMIX WAVE is to the eighties. Ugs are no longer the major alternative comic art form. A handful will appear in 1982. A thousand or more newave zines will be in circulation. Just as there were small pockets of underground activity in or near the major urban areas of the United States and Europe in the sixties, now there are pockets of newave activity.

Artwork for COMIX WAVE may be 8x10" or 10x13". The mag is story-oriented, except for the front and back covers. I prefer a stat that doesn't have to be returned. The major expenses in this trip are printing and postage. It can cost me $30-40 dollars just mailing art around and I don't want to spend the money that way. If I have some extra, I'd rather expand the mag 4 pages and get someone else's work out there. I prefer one-three page stories, but I consider longer stuff when I like it. The shorter pieces are preferable, mainly because I like to give a lot of artists some space in the mag. If you have a story that is really long, you've got a zine all your own.

COMIX WAVE comes out every other month. I don't wait for anyone. If I don't have the art when I get ready to paste up and print, it goes in the next issue. All through the sixties, I watched good books held up by a few artists who fucked around and didn't get their artwork in. Time and again, it happened, and while I am sympathetic and realize the personal problems that can hang an artist up, I am at the same time responsible to the artists who have their work in on time, and to all of you I promise COMIX WAVE will be out on the button. For the most part, I'm proud as hell of the people who have turned out all the newave and mini work I've published. It's fine comic art. It came in on time, and in due time it will be recognized as the significant work of the period.

What we often have is excellent work in a form which is not recognized as significant. Well, all I can say to that is we do what we can with the money we have. The slickzines mean money, little more.

Food First Comics, $1.00 (plus 15% postage), available from EDUCOMICS, Box 40246, San Francisco, CA 94140

As I write, this is Day 7 of a self-imposed diet. Not a fad diet designed to help me lose 25 lbs. overnight--but a "regime", a self-education process to get me in the habit of (and even to enjoy) eating healthily. Seven days of low-fat protein foods, brown rice, and yogurt for dessert (instead of chocolate cake and ice cream). Seven days of repeating to myself what a friend has told me: Vegetables are your friend!

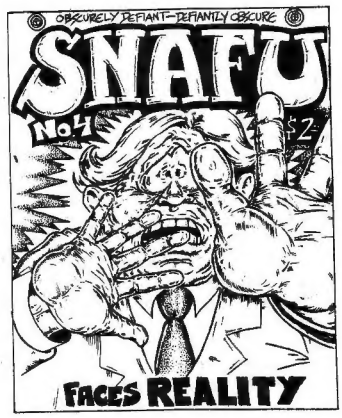
Sometime in the middle of this past week, I read Leonard Rifas' latest contribution to his line of EDUCOMICS: Food First Comics. Based on the book, Food First: Beyond the Myth of Scarcity by Frances Moore Lappé and Joseph Collins with Cary Fowler, and written under the careful supervision of the Institute for Food and Development Policy, Food First Comics denies the myth that starvation and malnutrition are caused by overpopulation. It chronicles the story of a young girl named Sheri who, through conscientious research, comes to understand the causes of world hunger as well as the power of the individual in solving this sad problem. With a fairly extensive bibliography to back his claims, Rifas maintains that economic/political/moral inequity is at the base of hunger, that large corporate control of world food production coupled with profit-oriented exports out of countries that both supply yet need these products to feed their own starving masses are the villains in this scenario.

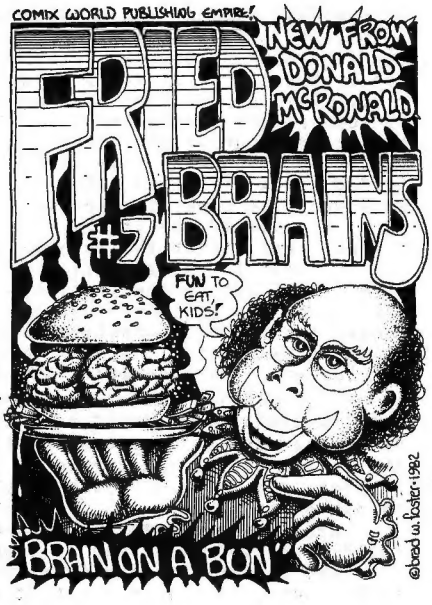
Thankfully, Rifas does not merely spend his time whining about the Big Bad Corporate Guys, but also provides solutions--advocating the individual person's effectiveness in combatting world hunger by shopping at small food co-ops, getting involved in hunger activist groups, and educating others by writing fact-based letters (or reviews, for that matter). Although Rifas is the main illustrator of Food First Comics, Steve Leialoha and Larry Rippee also contribute additional artwork to this worthy cause.

Yes, there are hungry people in this world. Right now, I feel like one of them. Plagued by the oily smells emanating from the greaseburger joint next door while visions of Big Fat Jerome chocolate chip cookies dance in my head, I guess I'll just reach for another carrot--secure in the knowledge that my body loves me, even if my stomach grumbles every now and again!

And, as Rifas suggests, next time you feel the urge for barbecue chips or a Ding-Dong with taco sauce, take your measly dollar and spend it on a copy of Food First Comics instead. A wise investment--in health and education.

--Diana Schutz





50¢/STAMP / CW

Paper Cuts #1, $2.00 (plus $1. postage), available from Anthony Smith, 1414 Lynnview Dr., Houston, TX 77055

At one time in comic book history, fandom's choice of reading material was severely limited: one could opt for Marvel super-heroes or DC super-heroes, or both. But we were nonetheless stuck primarily with super-heroes. With the advent of the undergrounds in the later '60s, however, all of that changed as the industry began to experiment and branch out, initially into "adult" sex-and/or-dope-related humour, then very quickly into political message-mongering. Still, the classifications were pretty simple: one was either a mainstream devotee or an underground advocate. These days, the comic marketplace is flooded with so-called "alternative" publications, some of them excellent, others not too bad, and many, unfortunately, not even worthy of comment--all of them riding the pioneer coattails of Mike Friedrich's Star Reach or Dean Mullaney's Eclipse. Alternative titles such as Cerebus, Elfquest, Nexus, Gates of Eden and more abound in today's specialty shops--an indexer's nightmare, but decidedly a fan's dream. And now we have Paper Cuts--a black-and-white, magazine-sized alternative, slated for quarterly publication.

In his editorial, Anthony Smith explains his motivation for publishing Paper Cuts. He's tired of super-heroes, tired of the limitations imposed by the mainstream, tired of bad taste in comics. He repeats--or possibly pre-dates--Cat Yronwode's recent castigation of violence and death used as a sales tool by the mainstream. But what does he offer as alternative fare? Sadly, nothing really new--and in some cases, strips that have already seen print elsewhere.

Now, don't misunderstand. Paper Cuts is not a bad book--though the $2.00 cover price does seem a bit hefty, given its contents--and it does sparkle with a few gems. Tom Stazer's "Crazy Bob", for example, provides some genuine giggles, in short, one or two-page strips featuring a character insanely (or perhaps not so insanely) tormented by anthropomorphized inanimate objects--matches that scream when lit, meditating lamps, stereos that play tricks on poor ol' Crazy Bob. As well, Stazer dishes up a frightening yet funny tale in "Dad, More Flako Bits!"--a story that seems to take off from a teevee commercial I remember watching, many years ago, as a little girl, in which some brat kid, holding a bowl and spoon, screams "I want my Maypo! I want my Maypo!" In Stazer's story, as in the teevee commercial, instead of belting this spoiled kid, the dutiful parent runs out to buy more of the addictive breakfast cereal--with some horrific results this time around.

Far and away the most compelling offering that Paper Cuts has to make is George Metzger's "Comic Book Addict"--a delightful and beautifully illustrated tale of innocence lost, featuring a young duck in the early days of comic fandom and scenes familiar to us all, such as late night reading with a flashlight, under the bedcovers, only to be discovered by parents who subsequently trashed those treasured ECs. And seeing this wonderful Metzger story in full 8½" x 11" size is perhaps worth Paper Cuts' $2.00 cover price--too bad we've seen it before, granted in smaller size, in Fog City #1 from which it is reprinted.

No, Paper Cuts is not a bad book. And yes, one can appreciate and applaud Anthony Smith's motivation for publishing it. But it does not live up to the promise implied by his comparison with Raw or Love and Rockets--giving us little, unfortunately, in the way of experimentation or innovation within the medium.

--Diana Schutz